# ECHOES OF THE BALL

*By*

## ERNEST GILLET

BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA, FORM AND STRUCTURE, AND INTERPRETATION

By ERNST C. KROHN

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# ECHOES OF THE BALL

**Biographical Sketch—Ernest Gillet**

*Born in Paris, France, September 13, 1856*

ERNEST GILLET studied at the Niedermeyer School for Church Music, and later, at the Paris Conservatoire. He was a fine 'cellist and eventually became solo 'cellist at the Paris Grand Opera.

His compositions include a great many attractive salon pieces for piano. "In the Mill," "Babillage," "Entr'acte Gavotte," "Passepied," "Pizzicati," and "The Humming-Top" are perhaps the most interesting. In 1928 Gillet was still active and resided in Paris.

**Poetic Idea:** The ball is over. From a blur of delicious impressions, a few tangible memories remain. The rhythm of that first infectious waltz refuses to be banished. And the dreamy melody of that dance with the most fascinating of mortals, will it ever be forgotten?

**Form and Structure:** This composition is in Three-Part Song-Form. Part One consists of a sentence in B-flat, twenty measures long (meas. 9-28), which is repeated (meas. 29-48) with a new ending. A three-measure interlude (meas. 49-51) ushers in the next part. Part Two consists of a thirty-two measure period in E-flat (meas. 52-83) which is repeated (meas. 84-115) with a new after-section. Two measures of transition (meas. 116-117) lead to Part Three (meas. 118-137), which is an exact repetition of the second sentence of Part One. An Introduction of eight measures (meas. 1-8) prefaces Part One, and Part Three is rounded out by a Coda of eight measures (meas. 138-145).

**Interpretation:** This composition is a fine study in repeated notes. The specific problem in repetition technic is to leave the key quickly enough to permit it to rise in time for the next finger stroke. The finger movement should be down (striking the key), swiftly inward and upward toward the palm (as if wiping the key), and then up for the next stroke. Meas. 7 will serve as an excellent preliminary exercise. The movement of the fingers must be exceedingly light. The hand should not be held rigidly but must be permitted to follow the movement of the fingers in a flexible manner. The staccato indicated need not be a pronounced disconnection of tones. In fact at the required rate of speed it will really be a *non-legato*. This is particularly true of the ascending run at meas. 10 and 14.

The melody at meas. 52-82 should be played with a very relaxed down-arm touch so as to produce a mellow, singing tone. In the original edition, the repetition of this melody (meas. 84 to the first note in meas. 114) was written in octaves. In order to make this period easier for small

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hands (and also in the hope of inducing a more refined rendition of this passage) the octave stretch has been eliminated by notating the upper octave note as a grace note. Octaves in the left hand have been notated as single notes at meas. 5-8 and 50-51. Should the octaves be preferred they can easily be restored.

The pedaling indicated at meas. 52-53 (and practically throughout this period) may seem odd at first glance, but it will serve to conceal somewhat the monotony of the bass. The pedaling in the next period (meas. 84-114) has been contrived to give the broken-octave melody a more mellow harmonic foundation. At meas. 11 (also 15, 31, 35, 120, 124) do not pedal down on the low C until the staccato G in the right hand has disappeared.

## Glossary

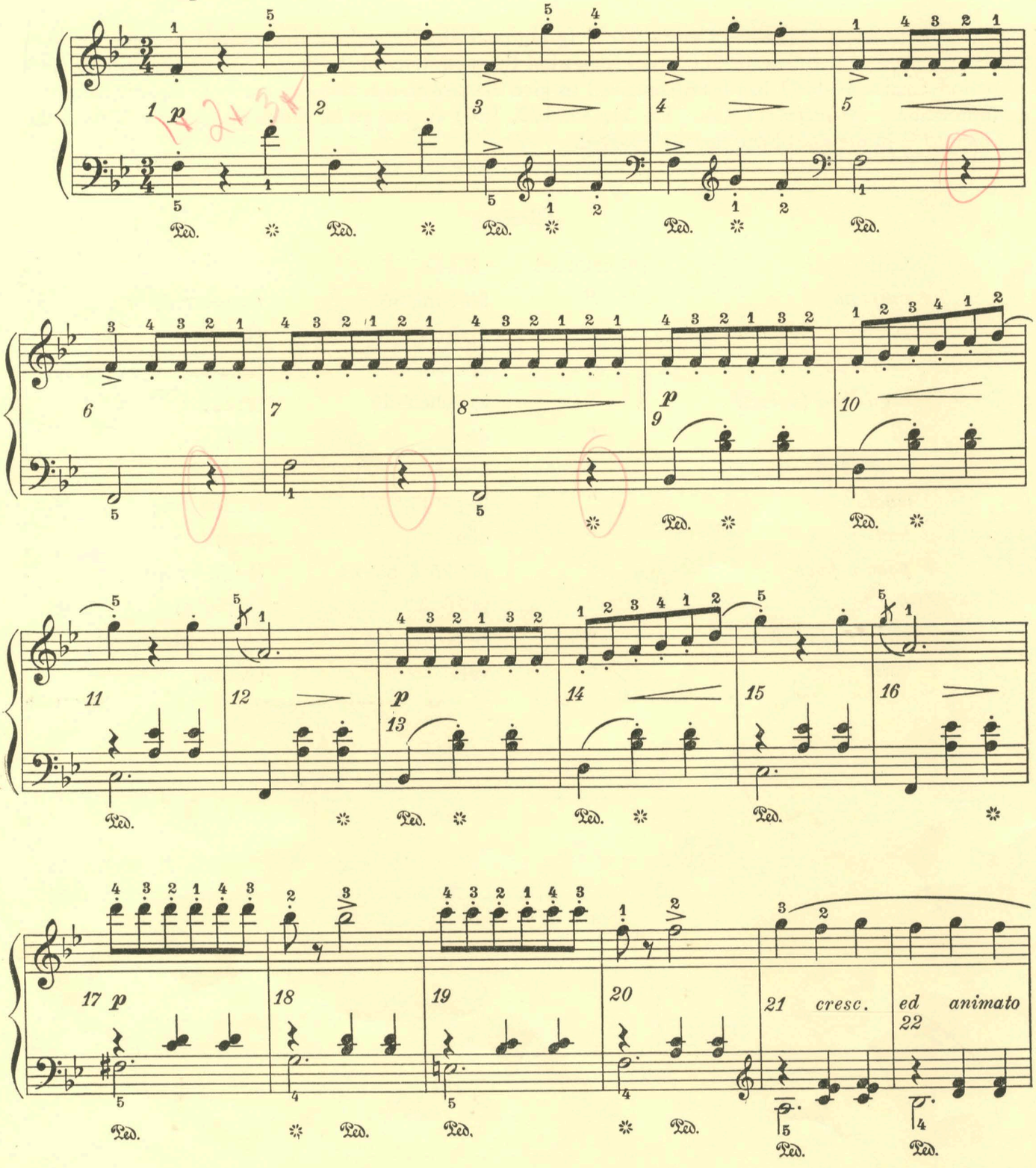
| Gillet | pronounced | zhĭl-lā | |
|---|---|---|---|
| *animato* | " | än-ē-mä′-tō | (animated) |
| *a tempo* | " | ä tĕm′-pō | (in time) |
| *cantando* | " | kän-tän′-dō | (in a singing manner) |
| *crescendo (cresc.)* | " | krê-shĕn′-dō | (gradually louder) |
| *di* | " | dē | (of) |
| *e* or *ed* | " | ā or ād | (and) |
| *legato* | " | lā-gä′-tō | (connected) |
| *non* | " | nŏn | (not) |
| *poco a poco* | " | pō′-kō ä pō′-kō | (little by little) |
| *presto* | " | prĕs′-tō | (rapidly) |
| *ritardando (rit.)* | " | rē-tär-dän′dō | (gradually slower) |
| *valse* | " | väls | (waltz) |

# Echoes of the Ball

*LOIN DU BAL*

*Edited by Ernst C. Krohn*

ERNEST GILLET

**Tempo di Valse** ♩. = 72

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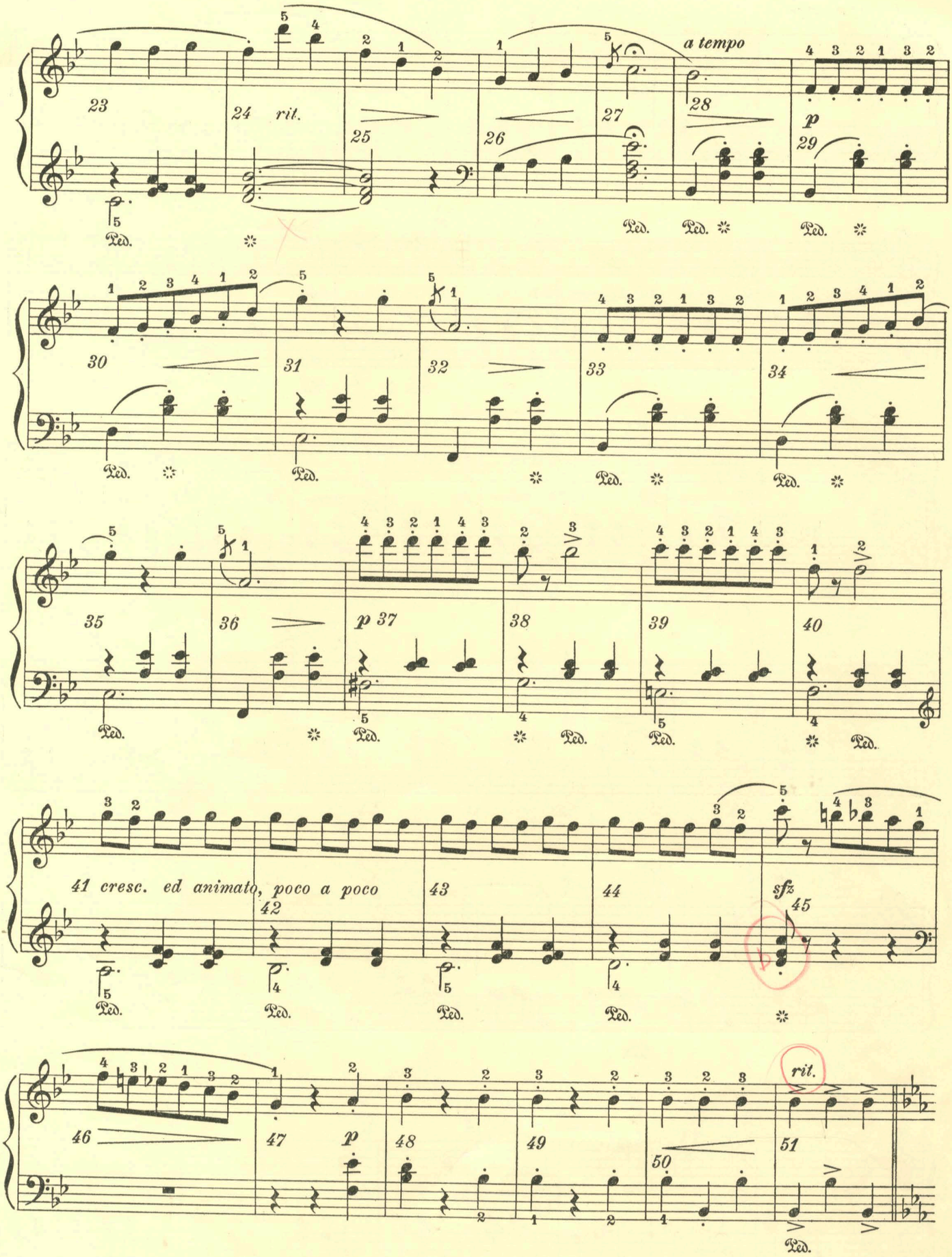
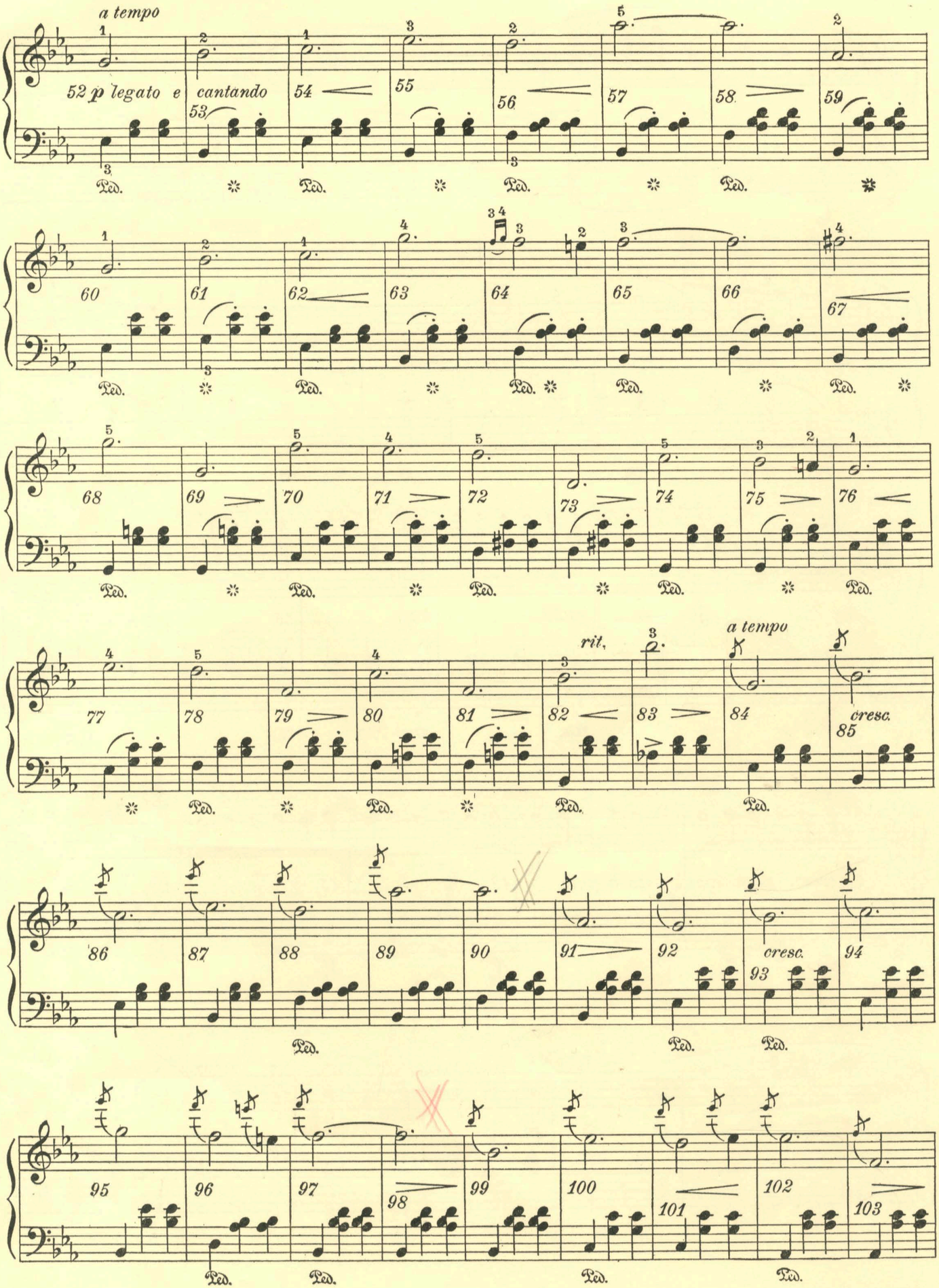
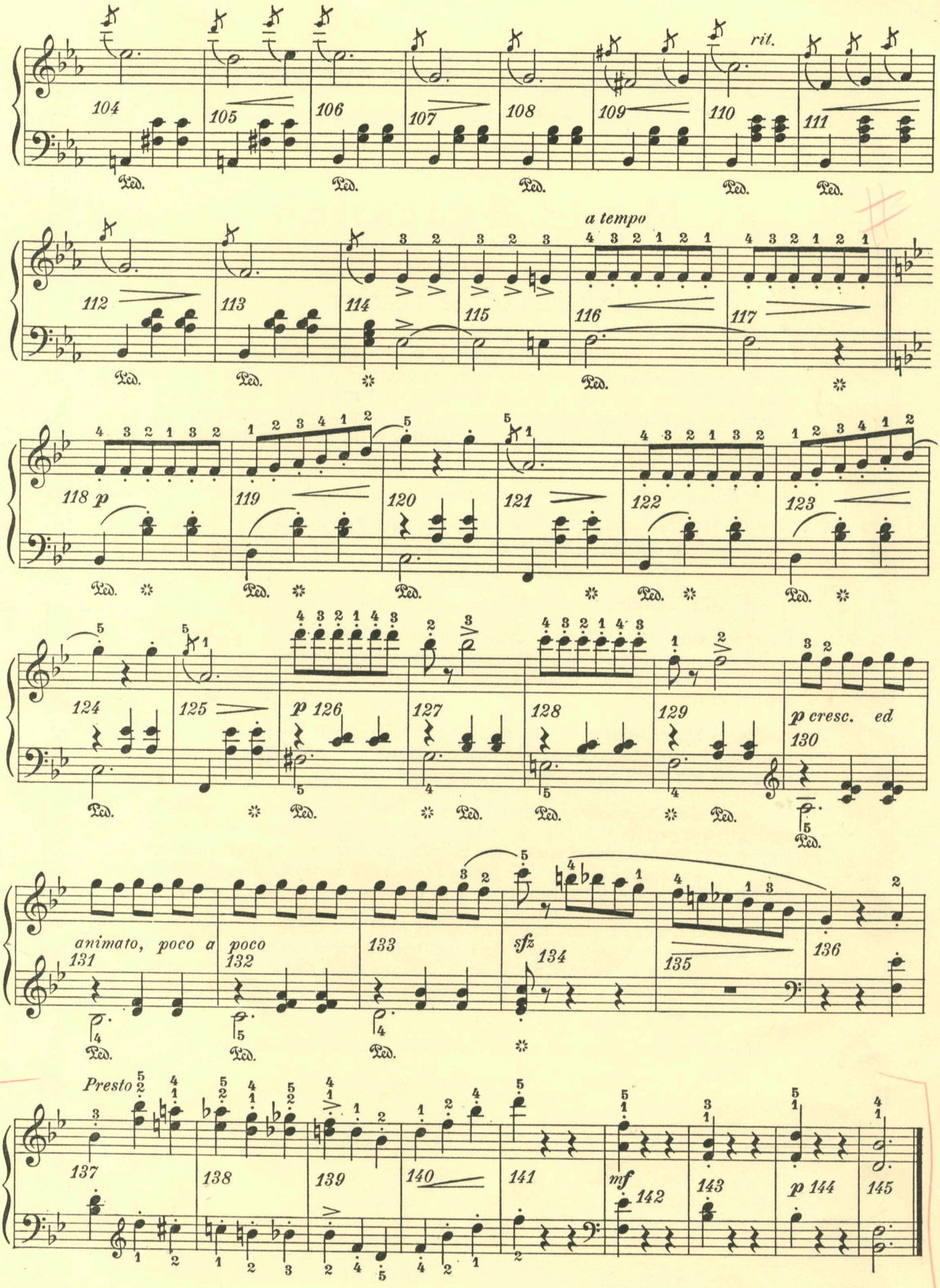

23
24 rit.
25
26
27
a tempo
28
p
29
30
31
32
33
34
35
36
p 37
38
39
40
41 cresc. ed animato, poco a poco
42
43
44
sfz
45
46
47 p
48
49
50
rit.
51
Ped.

a tempo
52 p legato e cantando
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
rit.
83
a tempo
84
cresc.
85
86
87
88
89
90
91
92
cresc.
93
94
95
96
97
98
99
100
101
102
103
Ped.

104
105
106
107
108
109
110
rit.
111
Ped.
112
113
114
115
a tempo
116
117
118 p
119
120
121
122
123
124
125
p 126
127
128
129
p cresc. ed
130
animato, poco a poco
131
132
133
sfz
134
135
136
Presto
137
138
139
140
141
mf
142
143
p 144
145

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